

C 99-32



FACULTY OF MUSIC

presents

WORLD MUSIC ENSEMBLES

featuring

Japanese Taiko, Georgian Vocal, Balinese Gamelan,
and African Drumming & Dancing Ensembles

Tuesday, March 30, 1999
8:00 p.m.
Walter Hall

98 UNIVERSITY OF TORONTO 99

programme

JAPANESE TAIKO ENSEMBLE

Directed by Gary Kiyosha Nagata

FUTTEN

Composed by Yoshikazu Fujimoto of the Kodo drummers, this song is based on the traditional, improvised style of drumming found in the Mikuni area, Fukui Prefecture.

GEZAN BAYASHI

(Descending the Mountains) This is a traditional piece played at the Nebuta Festival held in Aomori prefecture every August.

OKIAGE

Okiage is one of many work-songs sung by fishermen to synchronize their efforts as they pull their oars and haul in their nets.

OGI MATSURI DAIKO

Ogi is a small port town located on the southern part of Sado Island in Niigata Prefecture. The local villagers play this piece throughout Ogi in a festival held every August.

YATAI BAYASHI

Every year on December 3rd in Saitama Prefecture in an area known as Chichibu, an all night festival is held which features richly decorated two-storey carts (Yatai) pulled from village to village. The people hauling the Yatai are urged on by the beating of the taiko, concealed within the first storey of the carts.

BALINESE GAMELAN ENSEMBLE

Directed by Annette Sanger

GAMELAN EH?

A Gamelan arrangement by Leela Khurana and Paolo Pietropaolo of some well-known Canadian music.

LIYAR SAMAS

Though based on traditional forms and instrumentation, this is an example of a composed piece in a free-form style by one of Bali's best-known composers, I Lotring (died circa 1982).

GAMBANG SULING

A central Javanese melody is the basis for this piece which has been arranged in a Balinese style.

SIWA NATA

Composed by I Wayan Sinti in the 1980s, this piece has two very rhythmic outer sections with a contrasting slow and lyrical middle movement.

intermission

GEORGIAN VOCAL ENSEMBLE

TSKHENOSNURI AOILOI—A travelling song

KHERT'LIS NAOURI—A traditional women's work-song

MODI AK OAJEKSHVILO—A men's work-song

TS'MINOAO GHMERTO—A hymn from the Georgian Orthodox Church

GAZAPKHULI—A "city" song from Tbilisi

PERKHULI—A round dance

AFRICAN DRUMMING & DANCING ENSEMBLE

Directed by Kwasi Dunyo, assisted by Andy Morris.

The West African music/dance styles we are performing tonight are multi-leveled, improvisational pieces that require a special interactive relationship among the performers. The vitality of the music/dance comes via our solidarity as a community of performers. The audience is extremely important. Your vocal and physical participation in the performance are crucial to the success of the event. Please respond, join in, and expand our community tonight.

GAHU

Recreational dance music originating from Nigeria where it was called Kokosawa. It was adapted by the Ewe people from the southeastern part of Ghana who renamed it Gahu, meaning Money Dance or Expensive Dance due to the cost of the costumes used in performing the dance. Inside the choreographed version of Gahu is another Ewe recreational dance called Kinka played on the tall drum called Atsimewu. Gahu is performed in a circle.

GAMAMLA

Interaction of several "gankoguis"—double bells, with different parts where each gankogui encourages the other in a very melodious conversation. Try to listen to how the gankogui parts interlock with each other.

KPANLOGO

Recreational dance music for the Ga people of Greater Accra Region of Ghana.

OGI MATSURI DAIKO

"Agbekor," for short, is a war dance or warriors' dance performed by the Ewe people of Benin, Togo and Ghana. It has two parts—VULOLO the slow, procession section and VUTSOTSOE—the fast sec-

tion. Agbekor originated from Dahomey, now Benin, under the great King Kundo. It was called ATAMGA—The Great Oath. Now performed at funerals for distinguished persons and at other important community events, an Agbekor ensemble rehearses in private the complex rhythms and dance and when the ensemble is ready the music is “out-doored”—performed in public. Try to listen to how the drum parts interlock with each other and how the lead drum, “Atsimewu,” guides the dances in the movements. The order and length of the movements are determined extemporaneously at the moment of performance.

PERFORMERS

JAPANESE TAIKO ENSEMBLE

Michael Bates, Joo-Yong Chong, Julia Cleveland, Toni Hietala, Samantha Hirst, Darren Jahn, Andrew Jones, Leela Khurana, Adine Mintz, David Neill, Andre Pevny, Paolo Pietropaolo, Brigitte Reid, John Richardson, Gina Ryan, Cynthia Won.

GEORGIAN VOCAL ENSEMBLE

Sam Hirst, Leela Khurana, Jose Gotera, Chad Martin, Paolo Pietropaolo, Sarah Carleton, Sara Laux, Adine Mintz, Hilary Chance.

BALINESE GAMELAN

Dylan Benson, Hilary Chance, Tim Francom, Nanami Hasegawa, Toni Hietala, Leela Khurana, Lowell Lybarger, Paolo Pietropaolo, Annette Sanger, Sarah Thompson, Jane Walker, Margaret Walker, Leslie Wang.

AFRICAN DRUMMING AND DANCE ENSEMBLE

Alicia Broomhead, Joo Young Chong, Kristen Gilbert, Deanna Hendriks, Samantha Hirst, Yin Chieh Erica Huang, Deborah Jonas, Caroline Kuehn, Francis Lee, Paolo Pietropaolo, John Roney, Cindy Saunders, Thomas Eliosoff, Mark Adams, Ian Brunskill, Dylan Benson, Andre Pevny, Annalie Reimer, Gina Ryan, Joseph Corcoran, Sun Ah Sonya Sim, Andrew Thompson, Jane Topple, Cynthia Won, Colin Harris, Brigitte Reid, Alex Sanna, Fiona Smith, David Biederman, Paul Chaddock, Rachel Cleland, Juia Cleveland, Christine Haldane, Christopher Jennings, Leela Khurana, Adine Mintz, Suzanne Reial, Christopher Richardson, Jennifer Smith, Toni Hietala.